



HARMONY EXPLOSION

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA INC.

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WORDS & MUSIC

Frank C. Slay Jr.

Rob Crewe

ARRANGEMENT

Tom Gentry

SILHOUETTES

STOCK NO. 8630

The musical score is written for Tenor Lead and Bari Bass. It consists of three systems of music, each with a vocal line and a guitar accompaniment line. The key signature is one sharp (F#) and the time signature is 4/4. The guitar accompaniment is primarily in the bass register, using a Dm chord and its variations.

System 1: Tenor Lead starts with a whole note chord (Dm) marked with a '1'. Bari Bass has a rhythmic pattern of eighth notes. Chords: Dm, dm, dm, dm, dm, dm, dm, dm, bow, bow.

System 2: Tenor Lead has a whole note chord (Dm) marked with a '3'. Bari Bass continues the rhythmic pattern. Chords: dm, dm, dm, dm, dm, dm, dm, dm, bow, bow. Lyrics: Doo, doo, doo, doo.

System 3: Tenor Lead has a whole note chord (Dm) marked with a '5'. Bari Bass continues the rhythmic pattern. Chords: dm, dm, dm, dm, dm, dm, dm, dm, bow, bow. Lyrics: Took a walk and passed your house late last.

Silhouettes

7 | 8 |

night. All the shades were pulled and drawn 'way down

dm dm dm dm dm dm dm dm bow bow

9 | 10 |

tight. From with - in a dim light cast two sil - hou - ettes on the

dm dm dm dm dm dm dm dm bow bow

11 | 12 |

shade. Oh, what a love *2* *3* ly cou - ple they made.

dm Dm dm

13 | 14 |

Put his arms a - round your waist, held you

dm dm dm dm dm dm dm dm dang dang

15 | 16 |

tight. Kiss - es I could al - most taste in the

dm dm dm dm dm dm dm dm dang dang

17 | 18 |

night. Won - dered why I'm not the guy whose sil - hou - ette's on the

dm dm dm dm dm dm dm dm dang dang

19 | 20 |

shade. I could - n't hide the tears in my eyes.

dm

21 | 22 |

Sil-hou-ette, sil-hou-ette, sil-hou-ette, sil-hou-ette, sil-hou-ette, sil-hou-ette, ah oh.

Silhouettes

Musical notation for measures 23 and 24. The key signature is one sharp (F#) and the time signature is 8/8. The melody is in the treble clef and the bass line is in the bass clef. Measure 23 starts with a treble clef and a common time signature 'C'.

Sil-hou-ette, sil-hou-ette, sil-hou-ette, sil-hou-ette. sil-hou-ette, sil-hou-ette. ah oh.

Musical notation for measures 25 and 26. The key signature is one sharp (F#) and the time signature is 8/8. The melody is in the treble clef and the bass line is in the bass clef. Measure 25 starts with a treble clef and a common time signature 'C'.

Lost con - trol and rang your bell. I was

Dm dm dm dm dm dm dm dm dip dip

Musical notation for measures 27 and 28. The key signature is one sharp (F#) and the time signature is 8/8. The melody is in the treble clef and the bass line is in the bass clef. Measure 27 starts with a treble clef and a common time signature 'C'.

sore. "Let me in, or else I'll beat down your

dm dm dm dm dm dm dm dm dip dip

Musical notation for measures 29 and 30. The key signature is one sharp (F#) and the time signature is 8/8. The melody is in the treble clef and the bass line is in the bass clef. Measure 29 starts with a treble clef and a common time signature 'C'.

door!" When two stran - gers who had been two sil-hou-ettes on the

dm dm dm dm dm dm dm dm dip dip

31 shade said to my shock, "You're on the wrong block."

32

dm

33 Rushed down to your house with wings on my

34

Woh woh woh woh woh woh wow wow

35 feet. Loved you like I've nev - er loved you, my

36

woh woh woh woh woh woh wow wow

37 sweet. Vowed that you and I would be two sil-hou-ettes on the

38

woh woh woh woh woh woh wow wow

Silhouettes

39 | shade, all of our days, 40 | two sil - hou - ettes on the shade.

woh

Detailed description: This system contains the first two measures of the piece. Measure 39 features a vocal line with a long note on 'shade,' and a piano accompaniment of eighth notes. Measure 40 begins with a vocal line starting on 'two' and a piano accompaniment of eighth notes.

41 | Sil-hou-ette. sil-hou-ette, sil-hou-ette, sil-hou-ette, 42 | sil-hou-ette, sil-hou-ette, ah oh.

Detailed description: This system contains measures 41 and 42. Measure 41 has a vocal line with a sequence of 'sil-hou-ette' and a piano accompaniment of eighth notes. Measure 42 continues the sequence and ends with 'ah oh'.

43 | Sil-hou-ette. sil-hou-ette, sil-hou-ette, sil-hou-ette, 44 | sil-hou-ette, sil-hou-ette, ah oh.

Detailed description: This system contains measures 43 and 44. Measure 43 has a vocal line with a sequence of 'sil-hou-ette' and a piano accompaniment of eighth notes. Measure 44 continues the sequence and ends with 'ah oh'.

45 | 46 |

two sil - hou - ettes on the shade.

Slowly, emphatically

Detailed description: This system contains measures 45 and 46. Measure 45 has a vocal line starting on 'two' and a piano accompaniment of eighth notes. Measure 46 features a vocal line with a long note on 'shade.' and a piano accompaniment of eighth notes. The tempo marking 'Slowly, emphatically' is placed above the staff.

sil - hou - ettes on the shade.

Performance Notes

Written by Frank C. Slay Jr. and Bob Crewe, this song was popularized by and became a gold jingle for **The Rays** in 1957. In that same year a cover recording of it charted at #10 for **The Diamonds**. The song was revived in 1965 by **Herman's Hermits**. Of the two writers, Crewe is the better known. You may remember his "Big Girls Don't Cry" and "Can't Take My Eyes Off You."

Arranger Tom Gentry has given us another one of his singable, wonderful arrangements that will provide you and your audiences a memorable glance back into the '50s and '60s. A steady tempo until the final two measures would be a good plan.

As a final note: Questions about the contest suitability of this or any song/arrangement should be directed to the judging community and measured against current contest rules. Ask *before* you sing.